Drama of English Life Produced at the Booth.

The audience saw him listening to the address, from the younger writers which a critic brought to him. They saw his family paying him its deference and saw the old man inimate to the daughter who had sacrificed her life in his service that he had something serious to whisper to her alone.

Gone in Second Act.

He is gone when the second act begins. It looks as if all the pride and happiness of his rather self-satisfied descendants were gone with him. He has confessed to this devoted daughter the fraud which made him a great man in letters. She will bring the blography to an end at once and tell the truth. Then the foreign many the serious of sixteen pretty girls, and repeated it during supper.

He important brother-in-law, who as his secretary has always stood in a reflected glory, refuses to denude himself of all his honors at once. So the family battle goes on. One son even hints at the possible mental derangement of the old man which has led him to imagine such a story. How could a man who had written a famous poem to truth live such a lie is one of the family questions? There seems no way of settling the question until Mr. Milne remembers the lines about wills in Jerome K. Jerome's treatise on stage law.

So the will is found, This testament of the old friend who wrote the verse in the first instance bequeaths everything to, his friend who posed so long as the poet. This is, of course, one way,—a stage way—out. Mr. Milne did not finish his study of Jerome—not the saint but the playwright—at this point. He saw the end of "The Truth About Blayds" in view. But what sort of an ending should it be? See Jerome on egitings. Why a happy one? Why ould not the critic who was in reality for the first act marry his old love, the spinster daughter, who was in reality for the first act marry his old love, the spinster daughter, who was in reality for the first act marry his old love, the spinster daughter, who was in reality for the first act marry his old love, the spinster daughter, who was in reality for the first act

Knew His Strength Well.

Well enough to take such a chance with his public. It is doubtful if such a theatrical expedient as the long lost will and the second wooing of the faithful the spinster interfered in the least degree with delight in the pleasure which the first act contains for the spectator and the agreeable scenes to be found in the second and last act.

"The vein of the opening scenes is altogether one of agreeably satirical commatter."

Second and last act.

"The vein of the opening scenes is altogether one of agreeably satirical comedy. The gross improbability of the long drawn out imposture chills for the minute the interest of the most engrossed spectator. After a while one's content send of the play or before he faint from the interest of the most engrossed spectator. After a while one's content send of the play or before he faint from the engroy everything." After all it is easy to fancy that the intelligent spectator may be saying to himself, "there is ground this play than we thought in the first act. But there is no earthly reason why we should not take all the other fine quanties out of it."

And these qualities are numerous. The play is almost constantly amusing. It is written with the distinction one of the state of the state of the case of the cast of "Sit Cylinder Love" at the Sam H. Harris Cylinder Love at the Sam H. Harris Cylinde

distinction.

The younger generation was faithfully but rather alluringly presented by Miss Frieda Inescort, an altogether comely specimen of the flapper, and Les-lie Howard. But the old fashloned Brit-ish interior by Bel Geddes-well, pos-shly every producer is entitled to one

Agnin, Professor."

"Gness Again, Professor." is the title of the variety show which Stevens Tech will present on April 5 at the Hotel Astor. It deals with the foibles and amenities of collegiate life, as seen from the student viewpoint. It is interspersed with a number of musical offerings.

The "book" is the work of John R. Hemion, Jr., of Passaic, N. J., a member of the senior chass, and the music was written by Carl F. Good of South trange, N. J., a Junior, The action lives place in 1942. The east and orchestra are composed entirely of Stevens undergraduates. The production is conched "You Know Me, Ah." and "Let's Beat it," two plays of the Twenty-seventh Division.

The varsity show will be given in conjunction with the annual Stevens night. The latter is an alumni event and will be strended by many prominent on the latter of the samual Stevens night. The latter is an alumni event and will be strended by many prominent on the latter of the samual Stevens night. The latter is an alumni event and will be strended by many prominent on the latter of the samual Stevens night. The latter is an alumni event and will be strended by many prominent on the latter of the samual Stevens night.

K. and E. Wins Suit for 1,175 Shares of Famous Players

'The Truth About Blayds,' Original Contract Was for Exchange of Stock for That of Charles Frohman, Inc.

By LAWRENCE REAMER.

A. A. Mine has slowly made his way, here as the author of well written, fanciful and sometimes anusing come edies of English Hig. which are perhaps more characteristic of the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior of the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior of the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior in the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior in the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior in the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior in the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior in the courty of quality. Mr. Mine is uncompromisingly British in overy attribute. Hitherto behavior in the courty of quality attribute in a row light. However, which has men with success in London despite the approximation of the courty of the court of the court of the court of the courty of the court of the cour

change.

Nearty half an hour has been whittled out of the running time of "The Rose of Stambool," bringing the final curtain down at the Century Theater at 11:08 P. M. for the special benefit of commuters, who are known for their liberal patronage of the Vlennese operetta but also their ardent devotion to the last train home.

votion to the last train nome.

The voice of Olga Cook, singing the leading feminine scales in "Blossom Time" has been insured against laryngitis for the duration of the operetta at the Ambassador Theater, as a precaution against the spring colds that every one is laying in now. shily every producer is entitled to one abertation in a performance. Yet the selection of O. P. Heggie for the old poet was compensatory flash of managerial genius.

TECH SHOW APRIL 5.

Students to Appear Here in "Guess Again, Professor."

Colds that every one is laying in now. Charles Dillingham baving been asked by a flapper in a girls school at Tarryown, N. Y. for a carton of the special blend of commission of the women's smoking own at the Globe Theater, has written back that such smokes could be provided only upon the written requise to the principal, because "the old fashfoned boy who smoked eigarettes in the hayloft has been succeeded by the flapper who causes an explosion in the garage."

Reat It." two plays of the Twenty-seventh Division.

The varsity show will be given in conjunction with the annual Stevens night. The latter is an alumni event and will be attended by many prominent engineers in the metropolitan district.

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CINCINNATI THEATER ANNOYS FAVERSHAM

is impossible to create an illusion when the audience is asked to look at moun-tains and trees which, under the in-adequate lighting facilities look like

Cannot Get 'Squaw Man' Into the Cox Playhouse.

Special Dispatch to The New York Herain.
Cincinnari, March 14.—William Faversham fumed and fretted through three acts of the opening performance of "The Squaw Man" at the Cox Theater, a Shubert house, hast night, then had the curtain raised and made a speech that caused the audience to gasp.

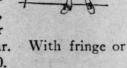
"Illustice or the stage is recently adequate lighting facilities look like and anivas.

"Then, too, at this theater we have no music. The Indian love lyrics which are part of the piece and which are most important to the creation of its atmosphere have to be entirely cut out. The theater has no orchestra, and when we attempted to secure musiclans we discovered that we would have to engage ten men. They wanted \$90 a week and their leader \$100. Then we tried to hire one musican to play on the stage, but were informed that if we did the stage hands would walk out.

"Illusion of the creation of its atmosphere have to be entirely cut out. The theater has no orchestra, and when we attempted to secure musiclans we discovered that we would have to engage ten men. They wanted \$90 a week and their leader \$100. Then we tried to hire one musiclan to play on the stage, but were informed that if we did the stage hands as would walk out.

"Illusion of the creation of its atmosphere have to be entirely to my play to my play to the play to my METROPOLITAN OPER

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